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Table of Contents

Summary	Page 1
Symposium	Page 2
Survey	Page 3-5
Website	Page 5-6
Metadata	Page 7
Appendix A-D	Page 8-56

SUMMARY

Established in 2005 by RoseLee Goldberg, Performa produces and presents a leading international biennial, in New York City, of live contemporary art and performance that showcases over 700 artists from around the world. Performa's collection contributes one the most significant collections pertaining to performance art in the world, documenting new and unique works commissioned for the last seven Performa Biennials.

The Performa biennial is the only biennial dedicated to commissioning, presenting, and exploring new live contemporary art performance, encouraging new directions across disciplines, showcasing more than 100 events at 40 venues across New York City. Innovative programming and unique curatorial perspectives bridge the boundaries between the visual art, new media, dance, poetry, fashion, and culinary arts. In an age defined by isolation and exclusion, Performa seeks to promote inclusion and diversity through exceptional performance experiences.

The Performa Digital Archive Platform (P-DAP) is a digital, online resource that seeks to expand access to Performa's rich cultural resources. By creating a digital archive platform that blends innovative approaches to user-experience and human-computer-interaction with best standards and practices of archival science, Performa seeks to provide unprecedented access to its collection. While the physical archive of Performa will be preserved in perpetuity through partnership with New York University's Fales Library, the institution sees added value in pursuing and engaging its audience, users, and general public by providing access to the 14 year history of Performa via their digital archive.

Users will be able to navigate not only Performa's 500 plus hours of performance documentation, but also sound recordings (500 hours), digital photographic images (150,000), and ephemera—including artist and curatorial files and correspondence, catalogs and press—that will not only serve to broaden the public's understanding of performance across artistic disciplines, but also provide a valuable resource for the focused study of performance history and new direction in performance. For a complete assessment of Performa's Collection please see Appendix A.

THE SYMPOSIUM: Forever and a Day: Archiving Performa

As part of Performa's effort to engage in the creation of a well-curated archive, an archival symposium was part of the programming of Performa 17 Biennial. In order to create a diverse and inclusive environment that would explore the far ranging discipline of the Performa Archive, the event invited independent curators, artists and archivists such as Sur Rodney, C. Spencer Yeh, Barbara Clausen, amongst others, as well as from institutions such as ICA Philadelphia (Anthony Helms, Chief Curator), Whitney Museum (Tara Hart), Franklin Furnace (Michael Katchen), Triple Canopy (Molly Kleiman), NYU Fales Collection (Donald Mennerich), and Rhizome (Paul Soulellis). Furthermore, Performa sought diverse expertise from across fields such as Deena Engel, Director of the Program in Digital Humanities and Social Science Department of Computer Science at NYU.

The event culminated in roundtable and work groups that focused on the specific materials of the Performa Archive and how to best implement such material into the new digital platform. From this roundtable discussion and working group six Key Realizations were made:

1. Curatorial and content-based decisions must be made before work on the back-end infrastructure and metadata to the design begin.
2. Determination about how the archive can function as a publishing venue, how will materials from the archive be rolled out and be made available to the public. Also, how the platform will interact with the Performa Magazine that already exists.
3. Bringing in artists to work specifically with the organization on how their work is archived could prove beneficial to the permanence of their work.
4. Planned obsolescence of the archive: how will we develop the archive to continue to meet and function as the web updates and evolves?
5. What will be the best way to integrate new materials and curatorial themes into the archive.
6. Should archives website be structured around specific projects or certain kinds of materials, by year, by artist, or by multiple axis.

In turn, these Key Realizations assisted in formalizing actionable items for Performa's Digital Archive project:

1. Our current website(s) are disconnected and diverse, making it difficult to navigate and to find content specific content or understand the scope of the organization's activities.
2. A comprehensive discussion regarding the relationship between the back-end infrastructure and metadata to the design and content must be resolved and discussed with key stakeholders.
3. Agreements for how the archival content and current Performa content (news, magazine, events, biennial websites) must be resolved.
4. The various innovations to practices of performance archives that have been discussed and researched need to be finalized.
5. We must develop a branding and marketing strategy that builds on the history of the organization with a clean, elegant, user-centric design.
6. Long term, 5 - 10 - 20 year, goals for the archive and strategies for archiving newly produced materials must be planned.

THE SURVEY:

In order to understand how to best achieve actionable goals and objectives in terms of access, user-experience and human information behaviors and expectations, Performa created the “2018 Website Survey” that sought answers to three specific questions: Who is Performa’s audience; What are the audience’s interests; and what does the audience want from Performa?

The analysis (see Appendix B) informed the following conclusions:

Who is Performa’s Audience

The Audience survey provides insightful data into the variety of users that will influence and determine the functionality, user-experience, and aesthetic expectations associated with the digital archive.

Performa’s audience ranges from Post-War generation to Digital Born Natives, from Gen X to Millennials; though most highly concentrated in the 25-34 range, followed closely by 35-44 and then 45-54, primarily employed in the Arts. Though the age range between the different generation of users is only 29 years, the information behaviors and expectations within this range of each portion are vastly different—specifically in the age groups of 25-34 where there is a hybrid population of both pre-digital users *and* digital born natives. In terms of functionality, this requires the digital archive to take into account a variety of information behavior and user-experience expectations, while also accounting for the interest in the physical-experience of the performance.

The audience has learned about Performa primarily through word-of-mouth and Biennial attendance, which—when analyzed with Part III (What Does the Audience Want From Performa)—leads to the hypothesis that Performa’s digital presence and outreach needs to be reconsidered and considerable resources dedicated to its design, implementation and outreach.

What are the Audience’s Interests

As diverse as the age range of the audience is, so are the interests and the manner in which the respective audience obtains information about Performa. Currently, Performa’s audience is primarily interested in gathering information about specific artists, and primarily visit the current website during the Performa Biennial.

There are significant indicators that the creation of a digital resource that contains dedicated programming, curatorial initiatives, and design/functionality iterations (to reflect the performance nature of the organization) has the possibility to maintain and increase interest between the Biennial years.

The audience is primarily interested in hi-resolution video of performances with an interest in audio content through major, 3rd-party streaming websites (Youtube, Vimeo, etc.) and generally use Online Newspapers, Blogs, Mailing Lists and Social Media (Instagram and Facebook) to stay up to date with Art News.

There is reasonable expectation that users would be willing to pay for access to exclusive artist films and videos, as well as high-quality documentation.

What Does the Audience Want From Performa

Survey results tended to parallel industry standards and best practices in both information professions and design concerning user-experience and expectations of digital content platforms.

In terms of content and usability, Users expressed interest in 6 specific areas, innovative design interface, search capability, high resolution content, relevance searches/related content, user profiles, and social media sharing. For purposes of project management and workflow, these six areas can be subdivided into two categories: Foundational Elements and Modular Components.

Foundational Elements

According to the User Survey, the following three components are foundational elements in the creation of a Digital Archive Platform. These three elements will likely require the most dedication of resources as they require three different working groups: Designer and Developers, Information Professional (Archivist or Librarian), and Production /Post-Production Team.

1. Innovative user-experience and design interface, including mobile compatible streaming, and scrolling component (as opposed to header navigation)

This can be achieved by working with Usability Testing, Iterative process and Prototyping. By developing a fundamentally sustainable and agile platform, based on principles of Human-Computer-Interaction and best practices in Digital Archives and User-Experience evaluation, Performa will have the opportunity to iteratively assess functionality and increase content and curatorial programming over time. This will help secure a wider audience, while also preserving the organizations material. Users also indicated that they held the following of paramount importance when engaging in a digital, online platform:

- direct access to archival content
- less text, more visual component and documentation
- clear and concise language and functioning links
- attention to design detail and digital experience
- mobile design

2. Search Capability

Users have the expectation of being able to conduct faceted and advanced searches in order to conduct accurate and precise retrieval and access. Information behavior and user-experience studies indicate that users enjoy seamless search experiences, predicated less on complex keyword searches, and more on faceted searches via controlled interface mechanisms, i.e. radio buttons, drop-downs, autofill, etc. In these search experiences, users also expect a balance of autonomy, interaction and automation that lends agency to the user, but also tends toward an ease of retrieval through relevancy search suggestions.

3. High Resolution and Quality Content

There is reasonable expectations by current technology users to be provided with high resolution documentation when streaming videos, as well as quality content that is not only unique to

the institution, i.e., not produced en-masse by other distributors, but also of high production value.

Modular Components

The following areas are modular components of the P-DAP. These components are considered to be iterative enhancements on the foundation of the archive and can be designed and developed as user-experience testing and evaluations lend more evidence to their necessity for positive interaction. We have intentionally left out “Artist Biographies and Statements” as a component of the platform as these are assets of the archive-at-large (**see Appendix B**)

4. Relevance Searches and Related Content

Users indicated that when looking at an online archive they moderately expect links and recommendations for additional material. However, the survey did not measure whether users were seeking recommendations to resources beyond the institution they are visiting. If so, this could present an opportunity to increase outreach and community involvement with other organizations that have similar operational missions.

5. User-Profiles

The model for User-Profiles would allow users to save and curate their own collections, and possibly connect with other users within P-DAP. While this could further strengthen the internal network of Performa’s online presence, there would need to be additional exploration and usability studies into the implementation, oversight, administering and maintenance of these profiles.

6. Social Media Sharing

The capability to share, via widget, would provide an additional layer of digital networking that could be built in at little or no cost. However, out of eight categories in Part III of Performa’s Archives User Survey (Appendix B), the ability to share via social media was the least important to users. Additionally, a large contingent of users are increasingly skeptical and wary of social media sharing functions on websites and the desire to limit their exposure to tracking algorithms and ad placement on their own social media platforms.

THE WEBSITE

The design of Performa’s archive offers the public a dynamic and user-friendly experience which serves both casual viewers and engaged researches alike. The primary aim for the archive is to offer a clean and well-organized platform and all visitors able to engage with the archive on their desired level. (See Appendix C for screenshot examples)

Homepage

An engaging homepage is pivotal in retaining a visitor’s presence on the archive and guarantee their return. Performa’s homepage will immediately offer a curated montage of video gleaned from the archive. This acts as a channel to demonstrate the scope of the archive and has the curatorial capability to embody themes which could reflect a Performa event, a wider social/political movement or simply a string of material selected by a guest curator or artist.

The presence of a search bar will offer the ability for researchers or academics to bypass this and delve deeper into the archive from the outset. The functions of this search bar will be extrapolated below.

Index Interface

Further into the site beyond the home page, we have drawn on research suggesting that website visitors desire three major things from the current Performa website. These desires will be considered into the index of the archive's design.

A clean and accessible web layout for scrolling

Moving past the homepage, index interface will display the archive in a dynamic grid. An infinite scroll option allows the browsers a snapshot of the sheer extent of the archive by thumbnailing all collected video, sound and ephemera.

Easy to navigate categories and filters

Whilst retaining a simple interface, the organizational structure throughout the archive will be significant. The offering of a wide range of tags, filters and other strategies to locate highly specific archival material will be put in place. This will function for researchers and those more engaged in the archive, to air.

Complete information on a specific project

Each significant piece of the archive such as video and audio footage will be backed up by the relevant literature written which responds to the piece. This could take the form of an artist interview, article or review.

Saved playlists

Within the design of the Archive will be a function for visitors to review their experience. This will essentially act as a map, showing visitors the path they took through the archive. This document will come as a downloadable PDF available throughout the user's browsing session and have the ability to be emailed to a specified account. A function called 'Watch their Collection' will be available, allowing users to view and hear all pinned videos or audio in succession. There will also be a function that will allow a visitor to email themselves favorited archival material for future reference.

The individual archival objects themselves will be both accurately placed and sufficiently labelled with all relevant information attached.

Map and Timeline

An interactive map of New York City will be a layer the positions of all performances affiliated with Performa, displaying their location within the city. Different biennials can be selected to overlay, essentially offering a scope on the entire Biennial's geographic distribution.

Alongside the map will be a sliding timeline function. This will allow browsers to narrow in on specific months, days or hours across which performances occurred. This serves the function to allow browsers the ability to experience 'A day in the Biennial' and essentially experience the Biennial in real-time.

METADATA

Performa assessed the most consistent data fields for the requisite minimum fields to allow for various levels of search functionality. After researching various metadata schema, including broad and flexible templates such as Dublin Core and more specific and complex schemas such as ECLAP (European Collected Library of Artistic Performance), GloPAD (Global Performing Arts Database) Performing Arts Metadata Schema (PAMS). Developed in 1997, the host organization, GloPAC (Global Performing Arts Consortium) has a diverse network and organizations that are loosely associated by standards set forth by the consortium. PAMS is well documented, offering suggestions on controlled vocabularies and namespaces. Furthermore, GloPAC assimilated this schema from various other schema's including MODS, MARC, Dublin Core, Getty Categories, etc. The resulting schema provides a robust, well-documented, and flexible use-case for applications across the broad spectrum of performing arts.

Please see Appendix D for complete mapping and description of elements

Appendix A

Overview of Collection

THE PERFORMA COLLECTION

2005 – 2015

Abstract: Among the most significant collections pertaining to performance art in the world, this collection documents the Performa Biennial and its significance encouraging new directions in performance for the twenty-first century. Begun in 2005 by RoseLee Goldberg, Performa became a leading biennial and showcase of visual art performance. Held in New York City from 2005 through to the present, the biennial has showcased over 1,000 artists local, regional, and international artists every two years. Collection contains video recordings, photographs, programs, original art works, along with business records, press materials, and other ephemera.

Overview of the Collection:

- Title: The Performa Collection
- Dates: 2005 - 2015
- 128 boxes, 26 packages (estimate)
- More than 500 hours (estimate, approximately 100 hours of footage per biennial x 5 (6,000gb)) of original video recordings on various media
- Sound recording 500 hours (estimate)
- More than 150,000 digital photographic images (estimate, approximately 32,000 per biennial) on various media
- Ephemera, Artist Editions and Renderings, and Curatorial Correspondence
- Artist and research files
- Press & Paper Business Files
- Brochures, Programs, Readers and Catalogs
- Identification: CPAF

Administrative History

Performa is the only biennial dedicated to commissioning, presenting and exploring new visual art performance across disciplines. For three weeks Performa and a consortium of arts organizations will band together to transform New York City into the performance capital of the world. More than 100 separate events presented at over 40 venues will showcase new work in an innovative program, breaking down the boundaries between visual art, music, dance, poetry, fashion, architecture, graphic design, and the culinary arts. Presented in collaboration with a consortium of more than 50 arts institutions and over 50 curators.

Founded by RoseLee Goldberg in 2004, Performa is the leading organization dedicated to exploring the critical role of live performance in the history of twentieth-century art and to encouraging new directions in performance for the twenty-first century. Performa launched New York's first performance biennial, Performa 05, in 2005, followed by Performa 07 (2007), Performa 09 (2009), Performa 11 (2011), Performa 13 (2013), Performa 15 (2015) and Performa 17 (2017).

Scope and Contents

Art historian, author, critic, and curator, RoseLee Goldberg pioneered the study of performance art with her seminal book, *Performance Art: From Futurism to the Present*. First published in 1979 and now in its third edition (2001), Goldberg's book is now the key text for teaching performance in universities throughout the world and has been translated into over eight languages, including Chinese, Croatian, French, Japanese, Korean, Portuguese, Spanish and Russian.

Born in Durban, South Africa, Ms. Goldberg studied Political Science and Fine Arts at Wits University, Johannesburg, and Art History at the Courtauld Institute in London. As director of the Royal College of Art Gallery, London, Goldberg set important precedents for exhibiting modern and contemporary performance and organized exhibitions, performance series, and symposia on a broad range of multi-disciplinary artists including Marina Abramovic, Bernd and Hilla Becher, Christian Boltanski, Brian Eno, the Kipper Kids, Piero Manzoni, Anthony McCall, and Christo and Jeanne Claude. While in London she also taught at the Architecture Association School of Architecture.

Goldberg's curatorial commitment to new media and contemporary visual arts continued during her tenure as curator at The Kitchen, New York. Her innovative programming, including the creation of an exhibition space, a video program, and performance series, helped establish The Kitchen as one of the foremost multi-media institutions worldwide. While at The Kitchen, Goldberg presented works by Laurie Anderson, Phillip Glass, Peter Gordon, Meredith Monk, and Robert Wilson and curated the first solo exhibitions of Jack Goldstein, Sherri Levine, Robert Longo, David Salle, and Cindy Sherman, among others.

Goldberg has curated several performance series including *Six Evenings of Performance*, as part of the acclaimed *High and Low: Modern Art and Popular Culture* (1990), exhibition at the Museum of Modern Art, New York and *Couleurs Superposees: Acte VII* (2005), a performance by Daniel Buren, (in association with Works & Process), at the Guggenheim, New York.

In 2001 as part of her visionary goal to create significant new theater and performance for the 21st Century, Goldberg commissioned and produced *Logic of the Birds*, a multi-media performance by Shirin Neshat in collaboration with composer and singer Sussan Deyhiem. Developed in residency at Mass MOCA, *Logic of the Birds* was presented in workshop at the Kitchen in 2001, and premiered at the 2002 Lincoln Center Festival. It also toured to the Walker Arts Center, Minneapolis, and Artangel, London.

In 2004, Goldberg founded Performa, a non-profit multi-disciplinary arts organization for the research, development, and presentation of 21st Century visual art performance. As Director and Curator of Performa, she launched New York's first performance biennial, Performa 05, to tremendous critical and popular acclaim. Performa 05 offered an exciting three-week program of live performances, exhibitions, installations, film screenings, and symposia by more than ninety international artists at leading cultural venues throughout the city. Over 25,000 people attended and both Roberta Smith of The New York Times and Time Out New York selected Performa 05 as one of the best events of 2005.

Performa 07, the second edition of the Performa biennial of new visual art performance, featured an extraordinary array of over one hundred performances by artists from around the world. Events took place at more than seventy venues across the city, allowing viewers to see the city of New York in utterly different ways, to discover new ideas, and to witness surprising

reconstructions of older ones. From the remake of the original "Happening," Allan Kaprow's *18 Happenings in 6 Parts*, in a former boathouse in Queens, to a modern day Baptist Revival in the West Village; a revamping of *The Rite of Spring* on Broadway; a Long March--backwards--along Park Avenue; a punk rock musical featuring a fire-sparking animatronic dinosaur in the East Village; children giving haircuts to adults in Chinatown; hula-hoopers performing on the rooftops of the Lower East Side, and much more. Performa 07 was hailed as a delirious and thought-provoking new biennial for New York City.

The third edition of the Performa Biennial, Performa 09, showcased new work by more than 80 of the most exciting artists working today, in an innovative program breaking down the boundaries between visual art, music, dance, poetry, fashion, architecture, graphic design, and the culinary arts. Presented in collaboration with a consortium of more than 60 arts institutions and 25 curators, as well as a network of public spaces and private venues across the city, Performa 09 took the 100th anniversary of the publication of F.T. Marinetti's "Futurist Manifesto" in 1909, which launched the most provocative and cross-disciplinary artistic movement of the twentieth century, as a point of departure. Portions of the biennial, such as Dominique Gonzalez-Foerster and Ari Benjamin Meyers's *K.62* looked back to the radical propositions of the Futurists a century ago. As a whole, the celebration emphasized the "live," and the theatricality that the Futurists invented with so much energy and intellectual adventurousness so many years ago, with Arto Lindsay's *Somewhere I Read* parading through Times Square on opening night; dancing horses at Judson Memorial Church as part of Mike Kelley's *Day is Done*; the transformation of a set by Yeondoo Jung in *Cinemagician*; and a story unfolding before your eyes for William Ken-tridge's *I Am Not Me, the Horse is Not Mine*. With Performa 09, Goldberg presented a vital "think tank" of energy and ideas, linking minds across the five boroughs and bringing audiences together for brilliant new performances in all disciplines, generating tremendous popular and critical acclaim with rave reviews by Carol Kino for The New York Times and Jerry Saltz – who described Performa as "...a gift to New York" – for New York Magazine.

Goldberg has taught at New York University since 1987 and has lectured at Columbia University, the Guggenheim Museum, New York, Kyoto University of Art and Design, the Mori Museum, Tokyo, the Tate Modern, London, the Whitney Museum of American Art, and Yale University, among other institutions. She is a frequent contributor to *Artforum*, and her publications include *Performa* (2007), *Performance Since 1960* (1998), *Laurie Anderson* (2000) and *Shirin Neshat* (2002). Recent awards and grants include two awards from the International Association of Art Critics (2011), the Agnes Gund Curatorial Award from Independent Curators International (2010), Curatorial Research Fellowship from the Warhol Foundation (2008), and Chevalier of the Order of Arts and Letters from the French Government (2006). In 1979 she received the Critics Award from the National Endowment of the Arts.

Statement of Arrangement

The collection is divided into eight series as follows:

Series I: Performa Biennial Videos

Series II: Performa Biennial Photos

Series III: Ephemera

Series IV: Artist and Curatorial Files

Series V: Performa Not For Sale and Performa Institute

Series VI: Press & Paper Business Files

Series VII: Various Performa Fundraising and Special Event Videos, Photos and ephemera.

Series VIII: Posters, Catalogs, Readers and Flyers

Series I: Performa Biennial Videos 2005-2015

These video recordings provide a record of most of the Biennial performances, usually from two camera angles. These also include video recordings of interviews, Performa Institute and Performa Not For Sale series relating to the biennial.

Box 1. Performa 05 (1 of 2) (format DVD)

Box 2. Performa 05 (2 of 2) (format DVD)

Box 3. Performa 07 (1 of 3) (format DVD)

Box 4. Performa 07 (2 of 3) (format DVD)

Box 5. Performa 07 (3 of 3) (format DVD)

Box 6. Performa 09 (1 of 3) (format DVD)

Box 7. Performa 09 (2 of 3) (format DVD)

Box 8. Performa 09 (3 of 3) (format DVD)

Box 9. Performa 11 (1 of 3) (format DVD)

Box 10. Performa 11 (2 of 3) (format DVD)

Box 11. Performa 11 (3 of 3) (format DVD)

Box 12. Performa 13 (1 of 3) (format DVD)

Box 13. Performa 13 (3 of 3) (format DVD)

Box 14. Performa 13 (3 of 3) (format DVD)

Box 15. Performa 05 (cases 1, 2 of 8) (format tape masters)

Box 16. Performa 07 (cases 3, 4 of 8) (format tape masters)

Box 17. Performa 09 (cases 5, 6 and 8) (format tape masters)

Box 18. Performa 13 (cases 7, 8 and 8) (format tape masters)

Box 19. Performa Biennial Video: TV News Clips and other video interviews and press

Box 20. "Performa TV": Archive of Performa TV clips and segments

Video recordings are filed by biennial year. Each DVD is labeled with artist(s) name and (usually) performance title and duration.

Series II: Performa Biennial Photos

This photo documentation is both in high and low res format, organized by biennial. Unless otherwise noted, all photos are copyright Paula Court.

Box 1. Performa 05 (All high-res and low res, format CD)

Box 2. Performa 07 (All high-res and low res, format CD)

Box 3. Performa 09 (All high-res and low res, format CD)

Box 4. Performa 11 (All high-res and low res, format CD)

Box 5. Performa 13 (All high-res and low res, format CD)

The series is stored original order of arrangement as described under scope and content.

Series III: Ephemera 2005-2015

This series includes bags and other Performa branded material created for each biennial. It also includes copies of posters, limited edition artworks, and other ephemera from biennial projects including sculptural objects and performance costumes and props.

- 3 Boxes of Performa 05 bags
- 3 Boxes of Performa 07 bags
- 3 Boxes of Performa 09 bags
- 3 Boxes of Performa 11 bags
- 3 Boxes of Performa 13 bags
- Fluxus Shop (Performa 11) objects

The series is stored original order of arrangement as described under scope and content.

Series IV: Artist and Curatorial Files 2005-2015

The process by which biennial artists were selected and included in the program was an extensive process involving in depth correspondence, discussions and proposals with RoseLee Goldberg and other curators and institutions. Files were kept on all of the artists who were included, whether they ended up performing or not. These files contain primarily proposals, photographs, dossiers, books, and other textual explanatory material. These files also contain research material pertinent to the biennial themes and correspondence with artists that related to research themes. They may also include audio recordings, DVDS, renderings, correspondence between the artist and RoseLee or other curators and institutions, and other items the artists felt would illustrate their project.

- Box 1. Artists: A
- Box 2. Artists: B - Bri
- Box 3. Artists: Bro - Ce
- Box 4. Artists: Ch - Cr
- Box 5. Artists: Cu - D
- Box 6. Artists: E - Fr
- Box 7. Artists: Fu - G
- Box 8. Artists: H
- Box 9. Artists: I - Ka
- Box 10. Artists: Ke - Le
- Box 11. Artists: Li - Ma
- Box 12. Artists: Mc - My
- Box 13. Artists: N - O
- Box 14. Artists: P - Q
- Box 15. Artists: R
- Box 16. Artists: Sa - Sh
- Box 17. Artists: Si - Sp
- Box 18. Artists: St - T
- Box 19. Artists: U - Wo
- Box 20. Artists: Wr - Z

All files are in alphabetical order. Files pertaining to individual artists are ordered by the individual's last name. Of the files pertaining to groups, those with a named individual on the paperwork have the group name in bold, but are alphabetical under the named individual's last name. For groups without such an individual, they are arranged alphabetically by the name of the group. In situations where there were two people listed on the file, generally the first person is the one whose name the file is under.

Series V: Performa Not For Sale and Performa Institute

Beginning in 2004 with the Performa Not For Sale series, Performa's educational programming has been a key structural element of the organization. These files hold video, audio and photo documentation of our educational programs as well as other ephemera like programs and brochures.

- Box 1. Performa Not for Sale 2005 - 2007 (video, photo and ephemera)
- Box 2. Performa Institute 2008 - 2009 (video, photo and ephemera)
- Box 3. Performa Institute 2010 - 2015 (video, photo and ephemera)

Series VI: Press & Paper Business Files 2005-2015

The press files contain press releases, press kits as well as all press clippings both digital and paper. The business files contain all of the files related to the business operations of the Biennial. The items listed below are the titles provided on the folders.

- Box 1. In print news clippings 2005
- Box 2. In print news clippings 2007
- Box 3. In print news clippings 2009
- Box 4. In print news clippings 2011
- Box 5. In print news clippings 2013
- Box 6. Digital press archives 2005 - 2015
- Box 7. Digital press releases 2005 - 2015
- Box 8. Press kits 2005 - 2015
- Box 9. Funding Files 2005 - 2013
- Box 10. General Funding Files
- Box 11. Performa Files 2005 - 2007
- Box 12. Performa Files 2008 - 2011
- Box 13. Performa Files 2012 -2015
- Box 14. Performing Arts Management
- Box 15. Performa Expenses 2005-2015
- Box 16. Performa Funding 2005-2015
- Box 17. Performa 05, 07, 09, 11 and 13 book planning documents and correspondence

Series VII: Various Performa Fundraising and Special Event Audio, Videos, and Photos 2005-2015

This series contains assorted materials pertaining to the Performa Special Events and Fundraising—mainly digital photo, videos and printed material documenting Performa Galas and fundraising events.

- Box 1. Videos (DVDs): Performance Documentation and party documentation 2005 - 2015
- Box 2. Digital Photos (CDs) 2005 - 2015
- Box 3. Press - Featured press clippings on Performa fundraisers 2005 - 2015
- Box 4. Ephemera - Invitations, booklets and other related ephemera from fundraising events 2005 - 2015

The series is stored original order of arrangement as described under scope and content

Series VIII: Programs, Brochures, Readers and Catalogs 2005-2015

Programs from all of the biennial performances as well as copies of each biennial brochure and the subsequently published catalogs are included in these files. The brochures contain detailed information regarding biennial schedule and event descriptions. Readers that served as ground-work for each biennial historical anchor are included as well.


Performa 05 Programs and brochures
Performa 05 Readers (1box)
Performa 05 catalogs (1box)
Performa 07 Programs and brochures
Performa 07 Readers (1box)
Performa 07 catalogs (1box)
Performa 09 Programs and brochures
Performa 09 Readers (1box)
Performa 09 catalogs (1box)
Performa 11 Programs and brochures
Performa 11 Readers (1box)
Performa 11 catalogs (1box)
Performa 13 Programs and brochures
Performa 13 Readers (1box)
Performa 13 catalogs (1box)

The series is stored original order of arrangement as described under scope and content

Appendix B

Website prototype Screenshots





ARTIST

Jon Kessler & Mika Rottenberg

TITLE

Seven
presented by Participant, Inc.

DATE

11.03.2011
to 11.24.2011

BIENNIAL	VENUE	DURATION
Performa 11	Nicole Klagsburn Gallery	37m 21s

CURATOR

RoseLee Goldberg

CO-COMMISSIONED BY

Galleries Lafayette

MEDIUM / TAGS

Commission, Video, Sculpture,
Environmental

MORE INFO

↓

PERFORMA

ARCHIVES

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24:37 / 37:23







Text

Videographic

☒ PHOTOGRAPHIC

Top 10 Images – Paula Court

Production Stills from Botswana

Found Audience Pictures

Extras









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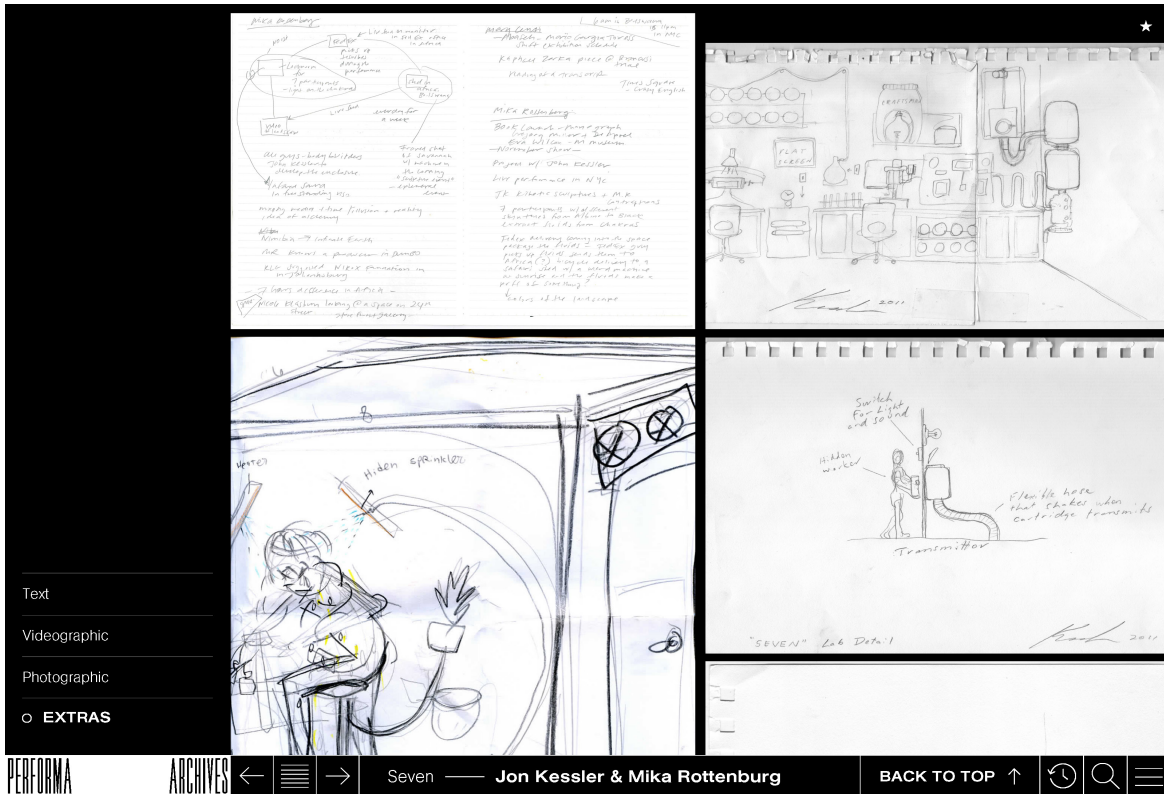
Seven — Jon Kessler & Mika Rottenberg

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Appendix C

Metadata Element Table, Requirements, and Namespaces

Modified from GloPad's Performig Arts Metadata Schema

<http://www.glopac.org/about/ApplicationProfile5-1.pdf>

Namespaces:

Art Museum Image Consortium Data Specification (AMICO)

<http://www.amico.org/AMICOLibrary/dataDictionary.html>

Note: AMICO describes Objects, Works, or Images.

Getty Categories for Describing Works of Art (CDWA)

http://www.getty.edu/research/conducting_research/standards/cdwa/2_overview/index.html

Note: CDWA describes Objects, Works, or Images.

Dublin Core Metadata Initiative Metadata Terms (DC)

<http://dublincore.org/documents/dcmi-terms/>

Note: DC's term for a digital or source object is Resource.

U.S. Machine-Readable Cataloging (MARC)

<http://www.loc.gov/marc/>

NISO Metadata for Images in XML Schema (MIX)

<http://www.loc.gov/standards/mix/>

Metadata Object Description Schema (MODS)

<http://www.loc.gov/standards/mods/>

OCLC/RLG Metadata Framework to Support the Preservation of Digital Objects (PMDO)

http://www.oclc.org/research/projects/pmwg/pm_framework.pdf

Note: The PMDO term for a digital or source object is Content Data Object.

Visual Resources Association Core 3.0 (VRA)

<http://www.vraweb.org/vracore3.htm>

Note: VRA's term for a digital or source object is Work or Image.

In this document each metadata term (element) is described in tables with the following format:

Term Name	Proper name of the metadata element
Term URI	A Uniform Resource Identifier used to identify the term.
Namespace	Namespace of the metadata element

Data Values	How the data is formatted, where it should come from
Definition	Element definition from its namespace
Mapping	Elements from other standards this term maps / relates to
Example Data	Shaw_vol2_0023.jpg Filename only: filename.tif Path and filename: C:\collection\images\archive\filename.tif

Term Name	Cataloging History - Cataloger Name
Term URI	
Namespace	CDWA
Data Values	Auto-generated from GloPAD log-in
Definition	Documentation of the creation and modification of the description of a work, including who made the description and when, along with any relevant notes. This category also describes any subsequent revisions made by the author or any other person.
Mapping	DC: Contributor VRA: Creator AMICO: Documentation/Cataloged By
Obligation	Mandatory
Occurrence	unbounded
Example Data	Rachel Howard Joshua Young

Term Name	Cataloging History - Date
Term URI	
Namespace	CDWA
Data Values	Auto-generated (ISO 8601 YYYY-MM-DD format)
Definition	Documentation of the creation and modification of the description of a work, including who made the description and when, along with any relevant notes. This category also describes any subsequent revisions made by the author or any other person.
Mapping	DC: Date.modified VRA: Date.Alteration AMICO: Documented/Cataloged Date
Obligation	Mandatory
Occurrence	unbounded
Example Data	2004-04-07

Term Name	Contributor
Term URI	http://purl.org/dc/elements/1.1/contributor
Namespace	DC
Data Values	LC Name Authority File (LCNAF) Getty Union List of Artists' Names (ULAN)
Definition	An entity responsible for making contributions to the content of the resource.

Mapping	MARC: 7xx (Added Entry)
Obligation	Conditional
Occurrence	unbounded
Example Data	Rachel Howard and Kari Smith were both Contributors to this document.

Term Name	Coverage.spatial
Term URI	http://purl.org/dc/terms/spatial
Namespace	DC
Data Values	Getty Thesaurus of Geographic Names (TGN) GeoNet Names Server (GNS)
Mapping	CDWA: Creation-Place/Original Location or Context-Historical/Cultural- Place VRA: Location or Location.Creation Site AMICO: Creation-Place MARC: 522 (Geographic Coverage Note), 651 (Subject Added Entry– Geographic Name), 654 a (Subject Added Entry–Faceted Topical Terms–Focus Term), or 752 (Added Entry–Hierarchical Place Name)
Definition	A place associated with the described resource, at a level of granularity appropriate to the resource. For a performance, this would mean the venue where the performance took place; for the performing art's Associated Geographical Region, this could mean a town, country, or region where the art form originated.
Obligation	Mandatory [for Place: Primary Name, Production: Production Location(s)] Conditional [for Performance: Performance Place, Component: Associated Location(s), Performing Arts: Associated Geographical Region, and PA Group: PA Group Location(s)]

Occurrence	1 [for Place: Primary Name and Performance: Performance Place] Unbounded [for Production: Production Location(s), Component: Associated Location(s), Performing Arts: Associated Geographical Region, and PA Group: PA Group Location(s)]
Example Data	Alexandrinsky Theater Balkans

Term Name	Creator
Term URI	http://purl.org/dc/elements/1.1/creator
Namespace	DC
Data Values	LC Name Authority File (LCNAF) Getty Union List of Artists' Names (ULAN)
Definition	An entity primarily responsible for making the content of the resource. Examples of a Creator include a person, an organization, or a service.
Mapping	VRA: Creator, with qualifiers Creator.Personal name, Creator.Corporate name CDWA: Creation-Creator-Identity
Definition	Creator can relate to any type of resource. For digital object: Creator of the digital object. For analog source object: Creator of the analog object. For piece: Author of the piece. etc.
Obligation	Conditional
Occurrence	unbounded

Example Data	Brazell, Karen Wilde, Oscar “unknown” is a valid entry
--------------	--

Term Name	Creator.Role
Term URI	
Namespace	VRA
Data Values	Performa Controlled Vocabulary AAT agents facet MARC Relator Terms
Definition	<p>The names, appellations, or other identifiers assigned to an individual, group, corporate body, or other entity that has contributed to the design, creation, production, manufacture, or alteration of the work or image. The Creator.Role attribute is used to show context-specific relationships of the creator to the resource being described. For example, the same person might be a Creator with attribute Photographer for a photograph as well as being a Creator with attribute Designer for a stage set. There will be pull-down lists with standardized vocabulary for both names and context-sensitive roles available to the GloPAD editors. This is a repeatable element.</p>
Mapping	CDWA: Creation-Creator-Role AMICO: Creator-Role MODS: name.roleTerm
Obligation	Conditional
Occurrence	1

Example Data	Brazell, Karen Brazell, Karen Wilde, Oscar Wilde, Oscar Creator.Role = photographer Creator.Role = designer Creator.Role = author Creator.Role = actor
--------------	---

Term Name	Date [Used for performances/activities; Date.created used for Objects]
Term URI	http://purl.org/dc/elements/1.1/date
Namespace	DC
Data Values	ISO 8601 (YYYY-MM-DD)
Definition	Date of the performance or activity.
Mapping	VRA: Date CDWA: Creation-Date MARC: 518 (Date/Time and Place of an Event Note) MODS: originInfo.dateOther
Obligation	Mandatory
Occurrence	1
Example Data	1978-FEB-17 (Will be stored in database as 1978-02-17)

Term Name	Description.abstract
Term URI	http://purl.org/dc/terms/abstract
Namespace	DC

Data Values	Free text
Definition	A summary of the content of the resource.
Mapping	VRA: Description CDWA: Descriptive Note MARC: 5xx (Note fields) MODS: abstract
Obligation	Mandatory
Occurrence	1
Example Data	The action occurs at Major Petkoff's house in a small Bulgarian town near the Dragoman Pass in 1885 and 1886.

Term Name	File Description
Term URI	
Namespace	PMDO (Content Data Object Description)
Data Values	Controlled lists
Definition	Technical specification of the file(s) comprising a Content Data Object. Note: this metadata should apply to file formats which are used to directly render or access content, rather than file formats which are used for storage convenience (e.g., ZIP or TAR files).
Mapping	
Obligation	Optional
Occurrence	1
Example Data	Frame Rate: 24 fps Sound Field: Stereophonic

Term Name	Format
Term URI	http://purl.org/dc/elements/1.1/format
Namespace	DC
Data Values	Internet MIME Type
Definition	The physical or digital manifestation of the resource.
Mapping	
Obligation	Mandatory
Occurrence	1
Example Data	JPEG [for digital Still Image] MPEG [for digital Moving Image] WAV [for digital Audio]

Term Name	Format.medium
Term URI	http://purl.org/dc/terms/medium
Namespace	DC
Data Values	Getty Art & Architecture Thesaurus (AAT) LC Thesaurus of Graphic Materials II: Genre & Physical Characteristic Terms (TGM-II)
Definition	The material or physical carrier of the resource.
Mapping	VRA: Material.Medium CDWA: Object/Work-Type, Materials and Techniques-Materials-Name MARC: 340 a (Physical Medium – Material base and configuration) MODS: physicalDescription.form, physicalDescription.internetMediaType [Also see physicalDescription.digitalOrigin for born digital, reformatted digital labels]

Obligation	Mandatory
Occurrence	1
Example Data	Slide, 35 mm [for analog Still Image] Film, 8mm [for analog Moving Image] Sound disc, 45 rpm [for analog Audio]

Term Name	Identifier
Term URI	http://purl.org/dc/elements/1.1/identifier
Namespace	DC
Data Values	Formal identification systems include the Uniform Resource Identifier (URI), the Uniform Resource Locator (URL), the Digital Object Identifier (DOI) and the International Standard Book Number (ISBN) and ISSN.
Definition	An unambiguous reference to the resource within a given context. If the resource being described has a unique global identifier, such as ISBN, ISSN, URL, URI, or DOI, add that ID term here. Do not use URLs that are not permanently maintained or may change over time. This ID uniquely identifies the resource to systems outside of the system in which it is stored.
Mapping	PMDO: Global identification (Reference Information) MARC: 856 (Electronic Location and Access) MODS: identifier
Obligation	Conditional
Occurrence	1

Example Data	ISBN: 0-8442-5345-6 URL: http://grp.xipolis.net/suche/ URL: http://purl.org/dc/elements/1.1/identifier OneOfASet.jpg Picture_small.jpg Still image on hard drive: C:\collection\images\full\filename.jpg Video clip on CD: F:\videos\filename.mov
--------------	---

Term Name	Inscriptions/Marks
Term URI	
Namespace	CDWA
Data Values	AAT
Definition	A description of distinguishing or identifying physical markings, lettering, annotations, texts, or labels that are a part of a work or are affixed, applied, stamped, written, inscribed, or attached to the work, excluding any mark or text inherent in materials.
Mapping	AMICO: Inscriptions and/or Marks VRA: Description DC: Description MARC: 562 a (Copy and Version Identification Note - Identifying markings)
Obligation	Optional
Occurrence	1
Example Data	Seal of the Photo Studio on back.

Term Name	Location.Current Repository
Term URI	
Namespace	VRA
Data Values	Performa Naming Authority
Definition	The geographic location and/or name of the repository, building, or site-specific work or other entity whose boundaries include the Work or Image.
Mapping	CDWA: Current Location-Repository Name MODS: location.physicalLocation MARC: 535 a (Location of Originals/Duplicates Note - Custodian)
Obligation	Conditional
Occurrence	1
Example Data	Carl A. Kroch Library (Cornell University) Binghamton University, Max Reinhardt Archives St. Petersburg Museum of Theatre and Music

Term Name	Material
Term URI	
Namespace	VRA
Data Values	AAT
Definition	The substance of which a work or an image is composed.

Mapping	CDWA: Materials and Techniques-Materials-Color, Materials and Techniques-Materials AMICO: Materials and Techniques-Materials-Term DC: Format.medium
Obligation	Optional
Occurrence	1
Example Data	[Kimono]: silk, red paisley

Term Name	Place/Location Identification-Place Types
Term URI	
Namespace	CDWA
Data Values	Alexandria Digital Library Feature Type Thesaurus
Definition	Information about geographic places important to the work of art, architecture, or to the creators. This authority includes administrative entities, such as nations or cities, and physical features, such as rivers or continents.
Mapping	DC: Coverage.spatial
Obligation	Conditional
Occurrence	1
Example Data	City Commercial site Historical site Library building Museum building Outdoor site Palace Performance site Region Religious facility Residential site

Term Name	Relation.hasPart
Term URI	http://purl.org/dc/terms/hasPart
Namespace	DC
Data Values	
Definition	The described resource includes the referenced resource either physically or logically. The relationship between a larger digital, physical, or ephemeral object or event and the particular digital, physical, or ephemeral object or event being described.
Mapping	VRA: Title.Larger Entity CDWA: Related Works-Relationship Type MARC: 580 (Linking Entry Complexity Note) or 787 (Nonspecific Relationship Entry) MODS: relatedItem
Obligation	Conditional
Occurrence	unbounded
Example Data	Act I

Term Name	Relation.isReferencedBy
Term URI	http://purl.org/dc/terms/isReferencedBy
Namespace	DC
Data Values	Use library catalog information whenever possible.
Definition	The described resource is referenced, cited, or otherwise pointed to by the referenced resource.
Mapping	CDWA: Related Textual References VRA: Source

GloPAD In- terface Name	Production: Bibliographic References Person: Bibliographic References Person: Person Primary Name Source Piece: Bibliographic References Place: Place Pri- mary Name Source Place: Bibliographic References PA Group: Bibliographic References Piece: Plot Summary Source Bibliographic Reference
GloPAD defi- nition	A reference to the source of the information recorded about the work or the im- age.
Obligation	Optional
Occurrence	1
Example Data	

Term Name	Relation.isVersionOf
Term URI	http://purl.org/dc/terms/isVersionOf
Namespace	DC
Data Values	Controlled terms
Definition	The described resource is a version, edition, or adaptation of the referenced resource. Changes in version imply substantive changes in content rather than differences in format.
Mapping	VRA: Relation.Type VRA: Title.Larger Entity CDWA: Related Works-Relationship Type MARC: 580 (Linking Entry Complexity Note) or 787 (Nonspecific Relationship Entry) MODS: relatedItem

GloPAD Interface Name	Performance {isVersionOf} Performance Piece Piece {isVersionOf} Associated Piece(s) Production {isVersionOf} Associated Production(s)
GloPAD definition	The implied relationship between and among performances, pieces, and productions.
Obligation	Optional
Occurrence	unbounded
Example Data	

Term Name	Rights
Term URI	http://purl.org/dc/elements/1.1/rights
Namespace	DC
Data Values	Required field has 3 levels of radio buttons; selecting level 1 sets copy block protection on digital object. Other fields allow partners to enter Credit Line and Ordering Information.
Definition	Information about rights held in and over the resource. Typically, a Rights element will contain a rights management statement for the resource, or reference a service providing such information. Rights information often encompasses Intellectual Property Rights (IPR), Copyright, and various Property Rights. If the Rights element is absent, no assumptions can be made about the status of these and other rights with respect to the resource.
Mapping	<p>PMDO: Rights management (Provenance Information)</p> <p>VRA: Rights</p> <p>CDWA: Related Visual Documentation-Copyright Restrictions AMICO: Owner-Credit-Line, Copyright-Statement</p> <p>MARC: 506 a (Terms Governing Access) or 540 a (Terms Governing Use and Reproduction Note)</p>

Obligation	Mandatory [Rights Statement]
Occurrence	1
Example Data	<p>Rights Statement:</p> <p>(1) No copies may be made for any purpose [set copy block]</p> <p>(2) This may be used for lectures or temporary classroom display if properly credited but may not be published in any form [no copy block-- show Credit Line (below)]</p> <p>(3) This may be freely used in non-commercial settings if properly credited [no copy block--show Credit Line (below)]</p> <p>Credit line:</p> <p>Bakrushin State Central Theatre Museum; all rights reserved</p> <p>Ordering information:</p> <p>Contact C.V. Starr East Asian Library, Columbia University, starr@libraries.cul.columbia.edu.</p>

Term Name	Style/Period.Movement
Term URI	
Namespace	VRA
Data Values	AAT LCSH
Definition	A defined style, historical period, group, school, dynasty, movement, etc. whose characteristics are represented in the Work or Image.
Mapping	<p>CDWA: Styles/Periods/Groups/Movements-Indexing Terms AMICO: Style/Period-Terms</p> <p>DC: Subject</p> <p>MARC: 65x (Subject Index Term)</p>

GloPAD Interface Name	Piece: Piece Associated Movement PA Group: Associated Movement(s)
GloPAD definition	Historical/artistic movements with which play pieces (as written texts) are affiliated.
Obligation	Optional
Occurrence	unbounded
Example Data	Constructivism

Term Name	Style/Period.Period
Term URI	
Namespace	VRA
Data Values	AAT Performa controlled list
Definition	A defined style, historical period, group, school, dynasty, movement, etc. whose characteristics are represented in the Work or Image.
Mapping	CDWA: Styles/Periods/Groups/Movements-Indexing Terms AMICO: Style/Period-Terms DC: Coverage.temporal MARC: 65x Subject Index Term
Obligation	Conditional
Occurrence	1
Example Data	Ming dynasty

Term Name	Subject
Term URI	http://purl.org/dc/elements/1.1/subject
Namespace	DC
Data Values	LCSH AAT
Definition	The topic of the content of the resource. Typically, a Subject will be expressed as keywords, key phrases or classification codes that describe a topic of the resource. Recommended best practice is to select a value from a controlled vocabulary or formal classification scheme.
Mapping	VRA: Subject CDWA: Subject Matter-Description Indexing Terms, Subject Matter- Identification-Index Terms, Subject Matter-Interpretation-Indexing Terms MARC: 65x Subject Index Term MODS: genre MODS: subject
Obligation	Mandatory (Component Category(s), Component (Object or Activity), PA General Genre/Type); Conditional (all others)
Occurrence	unbounded
Example Data	Sets and Scenery [Component Category(s)] Set design [Component (Object or Activity)] Aerial stunts [Component Performing Arts]

Term Name	Title
Term URI	http://purl.org/dc/elements/1.1/title
Namespace	DC
Data Values	Free text
Definition	<p>Title given to the resource. This may be a title made up by the editor or an official title given by an artist or creator.</p> <p>If what is represented already has an official title given by an artist or creator, enter that title in the text box, in quotes (" "). If you want to add further information, add a colon after the quotes and enter the information after the colon.</p> <p>If what is represented does not have an official title, create a title and enter it in the text box. Title information should be entered in the order Who, What, Where, When.</p>
Mapping	<p>VRA: Title [qualifiers: Title.Attribute, Title.Series, Title.LargerEntity] CDWA: Titles or names-Text</p> <p>MARC: 245 (Title Statement)</p> <p>MODS: titleInfo [includes attributes for type, authority, language, script, and transliteration]</p> <p>AMICO: Object-Title-Name</p>
Obligation	Mandatory
Occurrence	1

Example Data	Actress from the Fieldmouse, Cologne, Germany, July 31, 2003
	The Mona Lisa
	Actor Julius Foo standing on ladder holding white mask next to his face, in Galileo I Feel the Earth Move, Singapore, 1997
	Costume design sketch for the character Magaera in Androcles and the Lion, London, 1913
	Kabuki woodblock print depicting actor Onoe Shoroku I in Edo no Hana Mimasu Soga, standing, dressed in mostly red, plus black, gray, brown, and purple, from Ehon Butai Ogi, Vol.1, 1917
	Vsevelod Meyerhold, standing next to his dachshund in front yard of large house, Terijoki, Finland, 1912

Term Name	Title.alternative
Term URI	http://purl.org/dc/terms/alternative
Namespace	DC
Data Values	Free text
Definition	Any form of the title used as a substitute or alternative to the formal title of the resource. This qualifier can include Title abbreviations as well as translations.
Mapping	VRA: Title [qualifiers: Title.Translation] CDWA: Titles or names-Text MARC: 246 (Varying Form of Title) MODS: titleInfo [includes attributes for type, authority, language, script, and transliteration] AMICO: Object-Title-Name
Obligation	Conditional
Occurrence	unbounded

Example Data	Mona Lisa / Gioconda
-----------------	----------------------

Appendix D

2018 Website Survey PDF

Performa

Archives

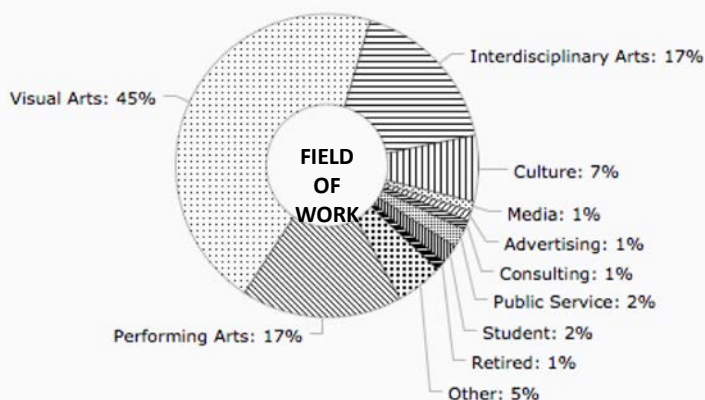
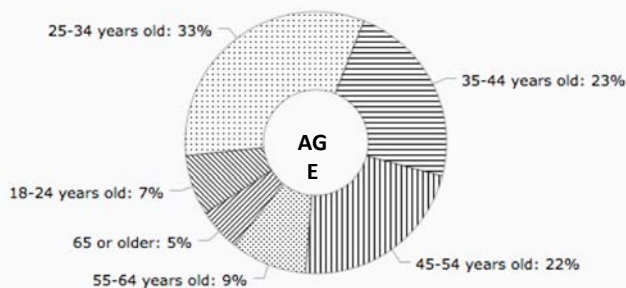
User

Survey

PART I:

WHO IS PERFORMA'S AUDIENCE?

Basic Demographics



Nearly half (~48%) of respondents live in New York – almost all New York City, except for one in Ithaca.

Of the non-New York respondents, 31% are scattered throughout the continental United States and Canada.

- Bay Area, CA
- Greater Los Angeles Area
- Boston, MA
- Philadelphia, PA
- Chicago, IL
- Northampton, MA
- Easton, CT
- Naugatuck, CT
- Portland, MN
- Traverse City, MI
- Cedar Falls, IA
- Folsom, LA
- Vancouver, BC
- Toronto, ON
- Winnipeg, MB

Another 15% are in Europe – primarily the UK + the general western region.

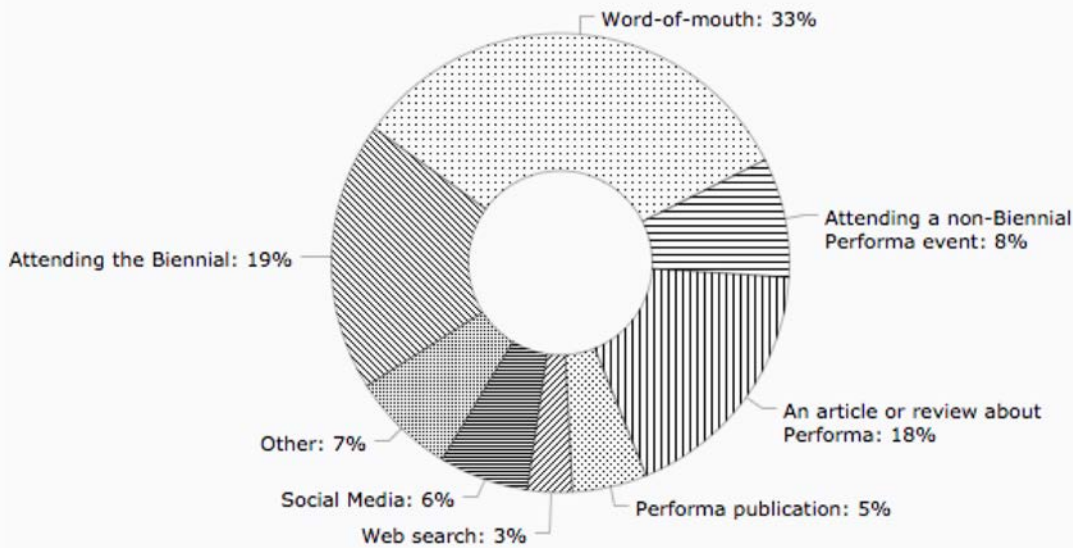
- UK – London, Brighton, and Scotland
- Italy – Rome and Milan
- Paris, France
- Berlin, Germany
- Brussels, Belgium
- Amsterdam, Netherlands
- Ljubijana, Slovenia
- Tallinn, Estonia
- Poland

2% of respondents are from Brazil.

2% are from "Down Under" (Melbourne and Auckland)

And 1% are from Kumasi, Ghana.

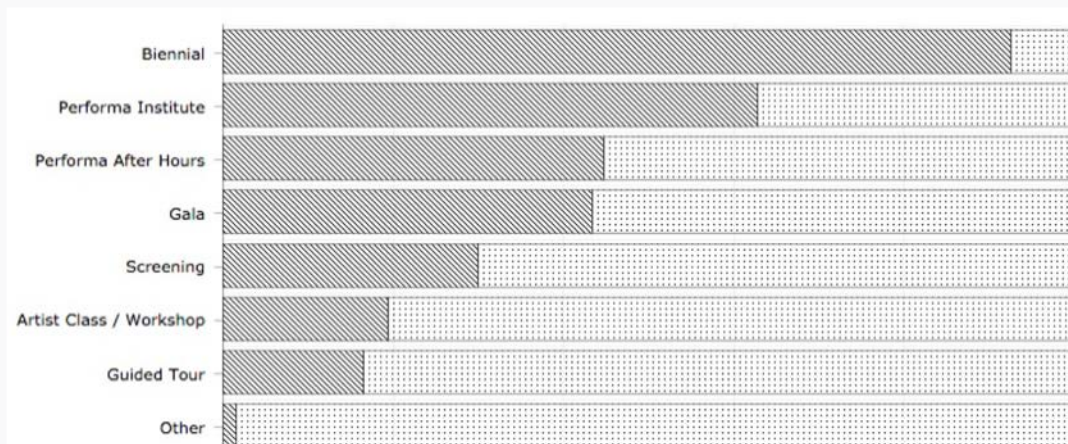
How did they initially learn about Performa?



Others say they discovered Performa by being contacted to be a performer or funder, being hired by a participating Performa artist, seeing an art magazine ad or job posting, learning about Performa through a college class, or knowing RoseLee Goldberg personally.

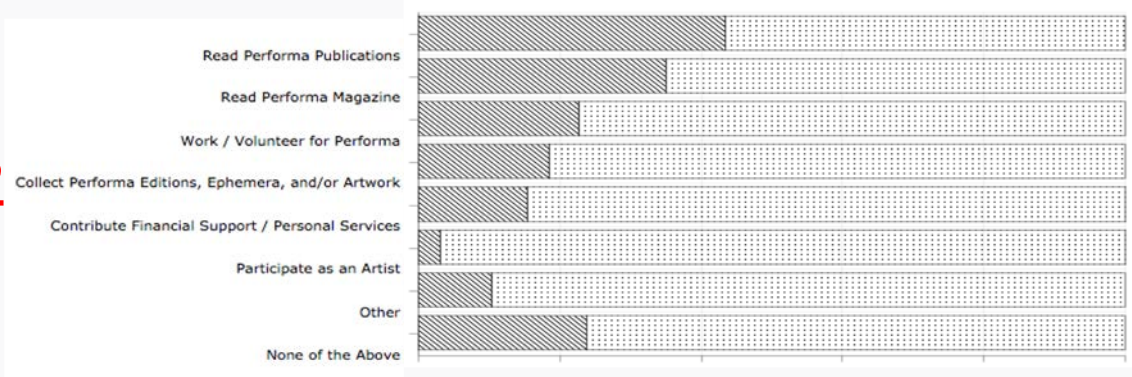
Approximately 29% of respondents say they have **never** been to a Performa event.

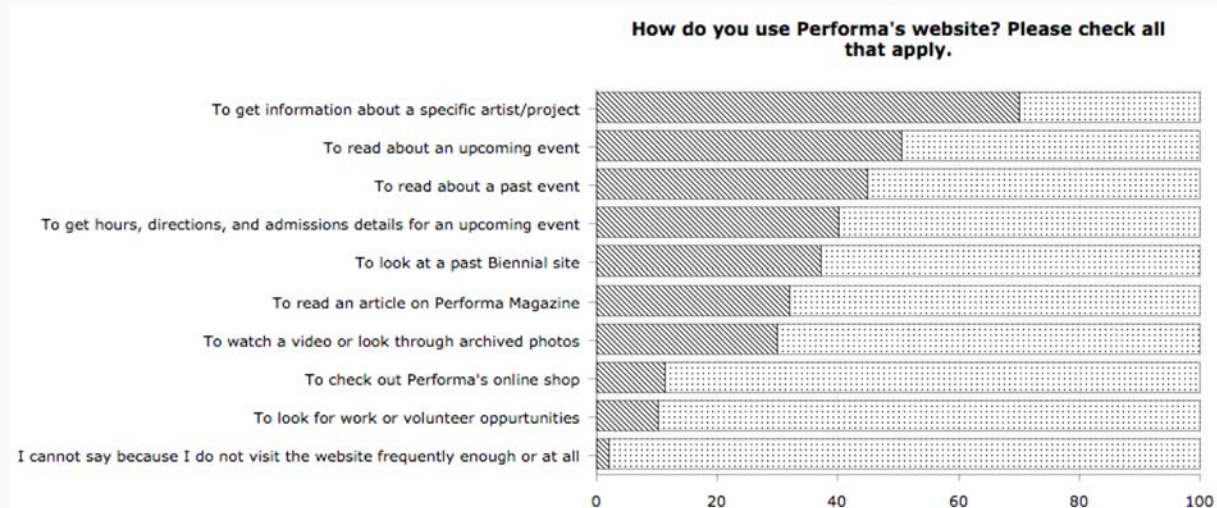
Of the remaining 71%, the events rank in popularity as follows:



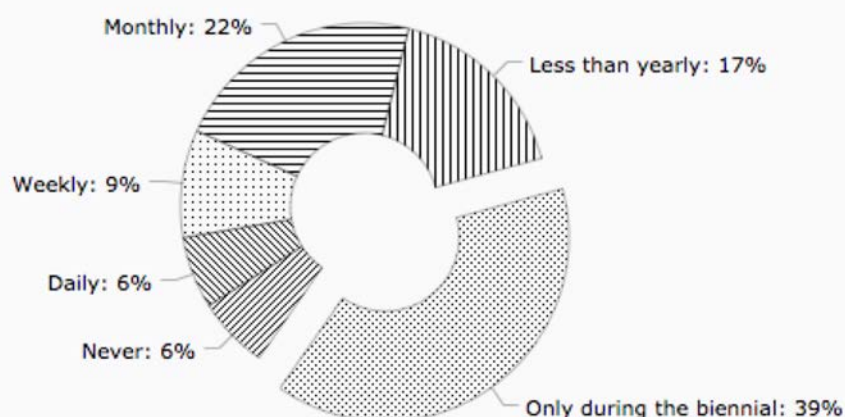
Other than attending events, the most popular activities for Performa fans are as follows:

What do they have to do with Performa?



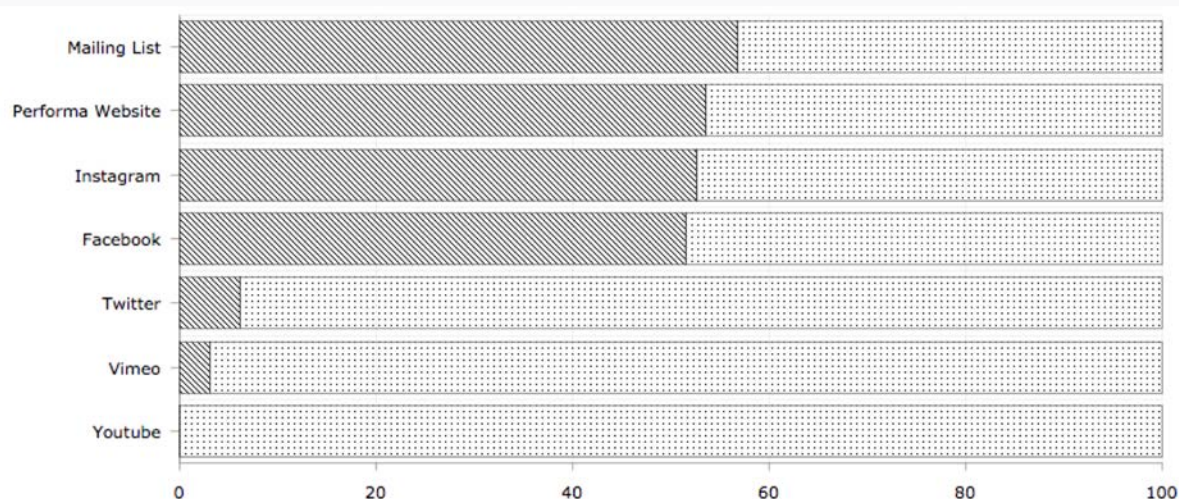


How frequently do you visit Performa's website?



How are they currently using Performa's site?

How do they keep up with Performa online?



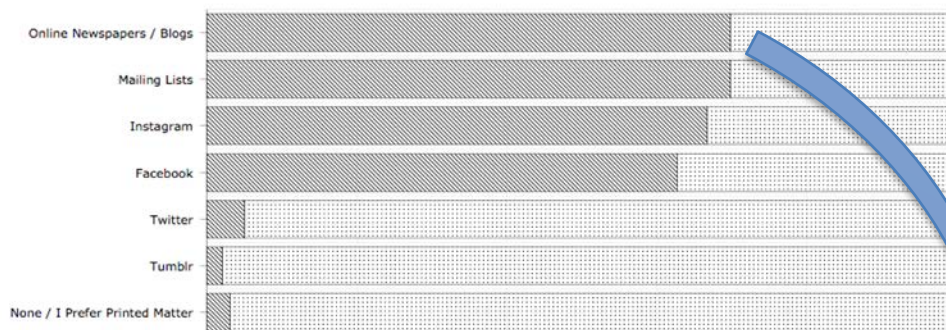
The **mailing list** was the **primary online resource** respondents reported to use to keep up with Performa. Additionally, it mailing lists are the second most popular option given for how respondents generally keep up with the art world, right after **online art publications**.

PART II:

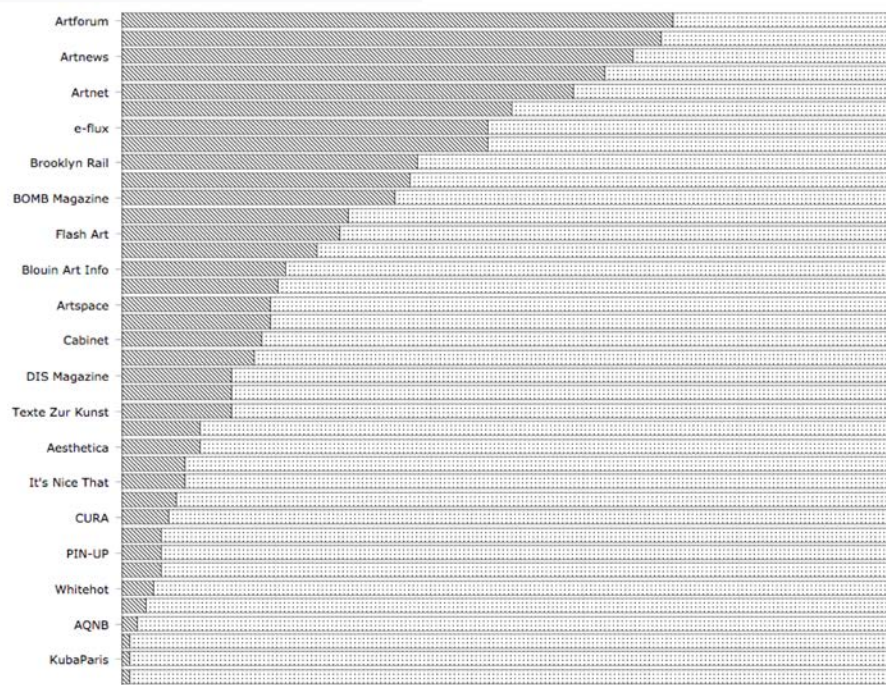
WHAT ARE THE AUDIENCE'S INTERESTS?

*How do they
keep up with
the art
world?*

In general, which online platforms do you use to stay up to date with art news?
(Please check all that apply)



Among everyone who took the survey, these are the most widely read online arts publications



How do they watch?

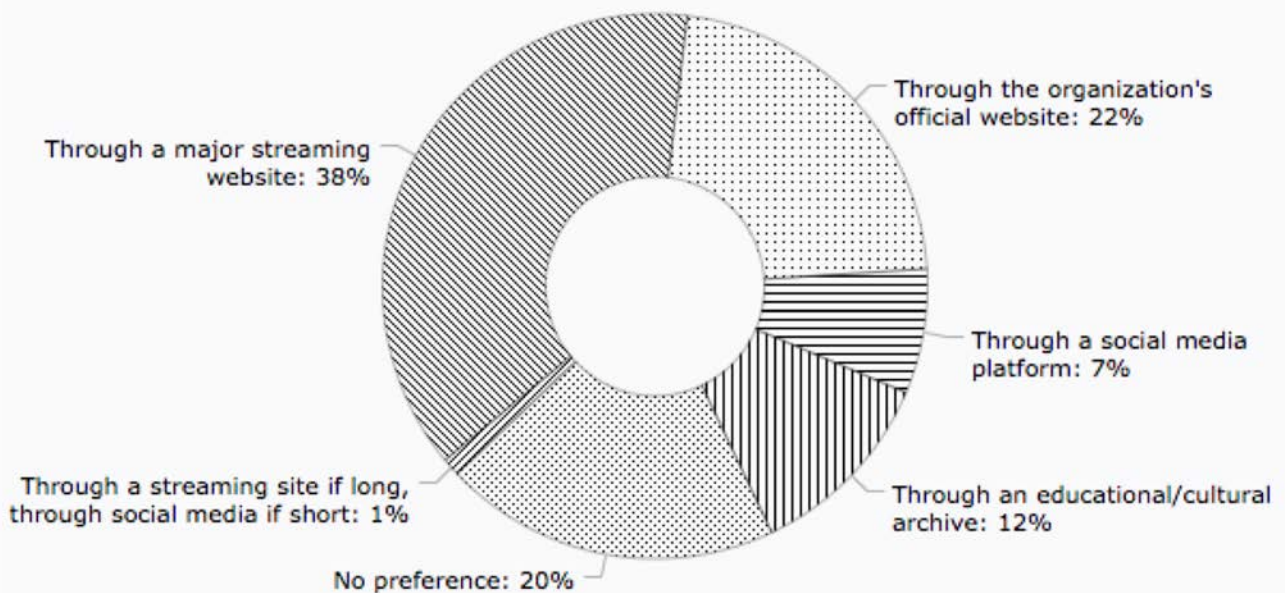
71% of survey respondents said that one of the ways they watch video documentation of panels and performances is by **live-streaming**.

The most popular livestreaming platform for survey respondents is **Facebook (used by 34% of those who watch livestreams)**.

Other popular livestreaming options are Youtube (16%), Instagram (10%), Livestream.com (7%), and Vimeo (3%), and Twitter (1%).

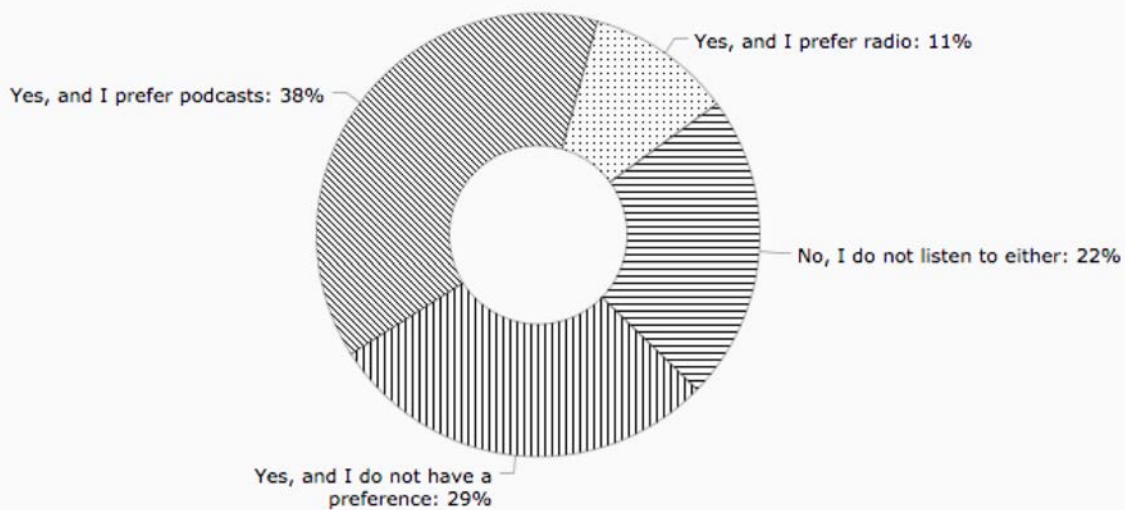
16% of the livestreamers also said they use the official websites of the organization hosting the livestreamed event. Some organizations they cited were e-flux, Columbia University, Tate, Rhizome, Triple Canopy, Verso, Artforum, and United Nations.

How do you prefer to watch artist videos and performance documentation online?



How do they listen?

Do you ever listen to podcasts and/or internet radio?



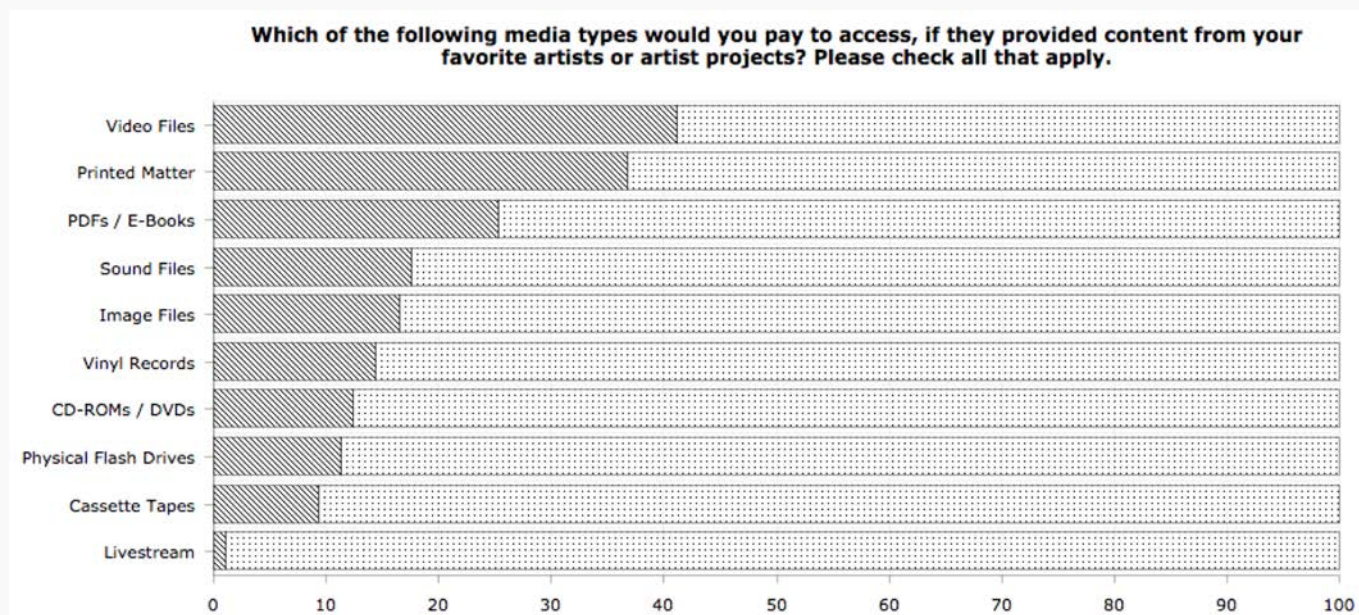
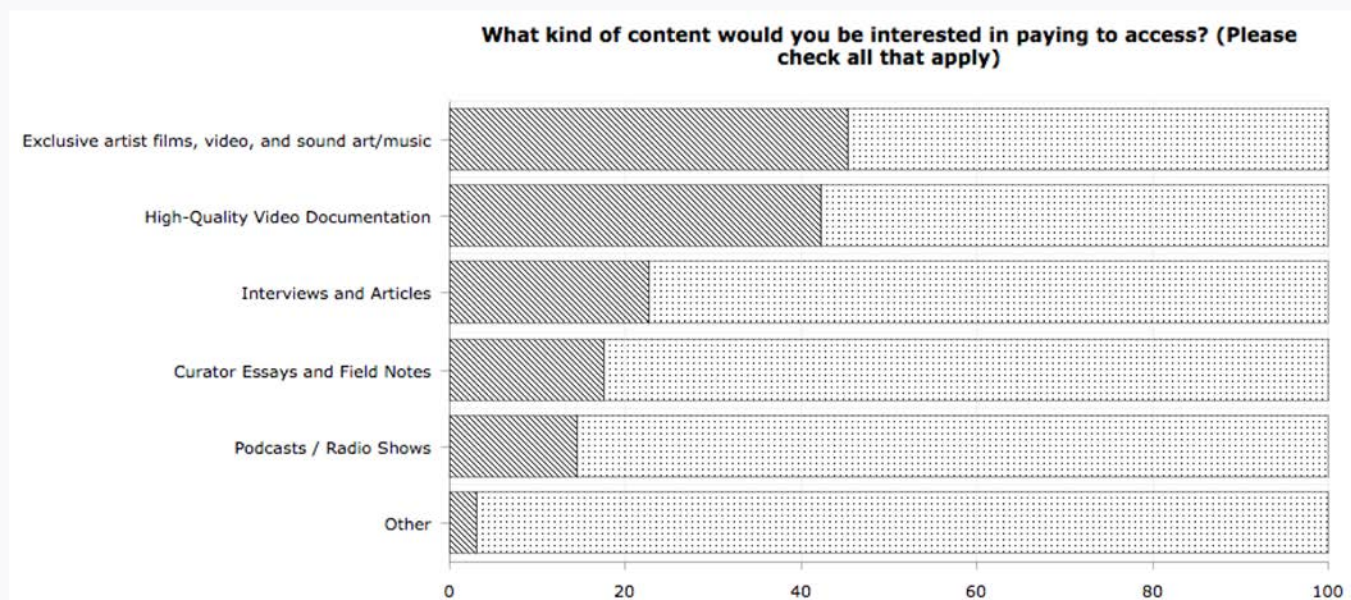
78% of survey respondents listen to some kind of audio programming and said they would be interested in a Performa audio archive.

15% of respondents said they listened to podcasts/radio shows with a specific **arts and culture** bent – including The Artsy Podcast, Sotheby's Art Agency Partners Podcast, France Culture on Radio France, Lannan Podcasts, Breakfast with Artnews, MoMA Podcasts, NAVA: In Conversation, Books and Arts ABC National Radio, e-flux, Bad at Sports, Modern Art Notes, 8-Ball Radio, and Hidden Noise by Even Magazine.

18% of respondents said they visited NPR for podcasts and radio shows – making it the most popular audio streaming site in the survey.

Other relatively popular sites and channels (for radio and/or podcasts) included WNYC (7%), Apple Music (7%), BBC (5%), NYTimes (3%), Stitcher (2%), Soundcloud (2%), Amazon (2%), KCRW (2%), and RadioLab (2%).

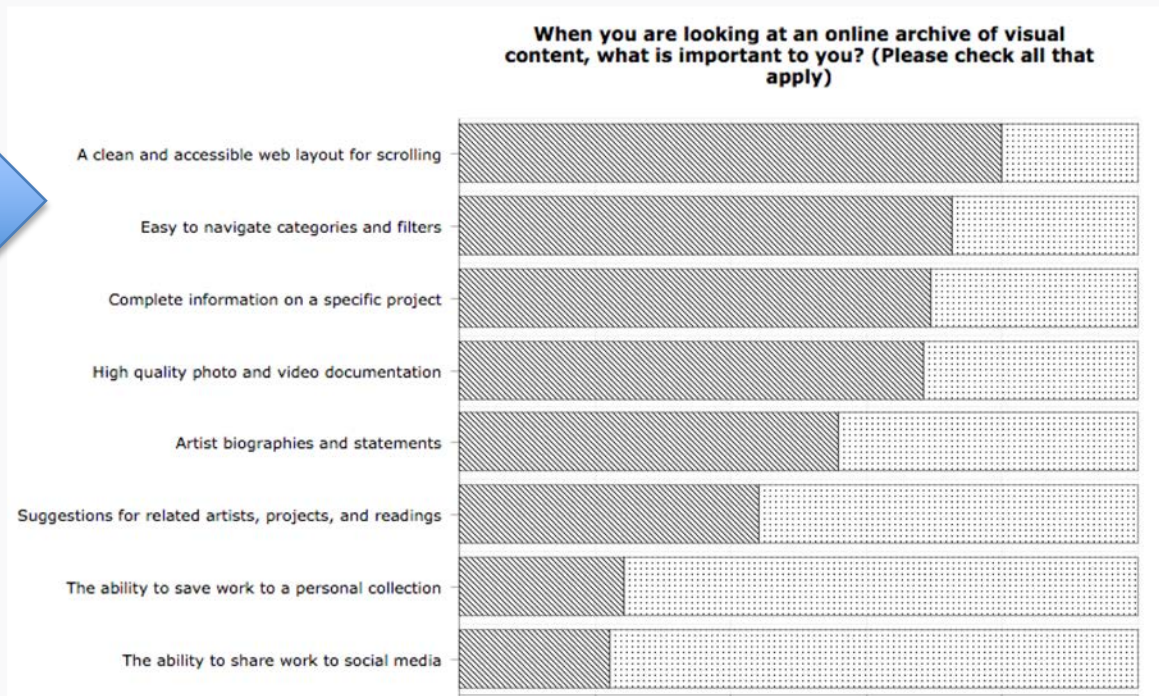
How do
they
(potentially)
spend
their
money?



PART III:

WHAT DOES THE AUDIENCE WANT FROM US?

1. A BETTER USER INTERFACE EXPERIENCE



Survey respondents were primarily concerned with making Performa's website more clear and navigable. Many wrote in the feedback that the current site was too cluttered, and that they would prefer a site that is more simple and intuitive to use.

- *The user experience needs work -- needs to be simplified and more modern looking, less template-looking.*
- *“Too cluttered. Needs to be simplified.”*

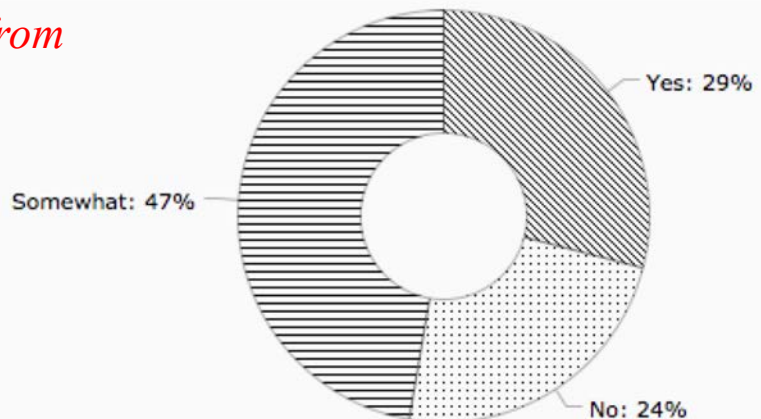


- *“The archive does not have to be complete - you need to choose your own 'best of' Just as a museum only shows 2 percent of its collection, we need your culling.”*
- *“[I would like] Nice website design, convenient to quickly access information.”*
- *“I do not prefer to see lots of text about lots of things mixed together on one page that is how you have it now”*
- *“A bit chaotic, much too much info, lots of "X" in conversation with "Y" which is jargony, not about performance, and sometimes we don't know who either X or Y are, which just makes you feel a little dumb and excluded. Look, Performa does what it does better than anybody in the world, so the site should be an archive of its excellence, a clear calendar of its upcoming events and a ruthlessly curated brief guide to what else in Performance worldwide we need to know about now.”*

Do you think that Performa's current website offers a clear and navigable path to the information you want to find?

➤ *Consolidate information from the Biennial Sites*

- *“It is very confusing to navigate the site, especially past biennials-- it seems like each biennial has its own website, but that is not an intuitive design.”*
- *“The archival material is hard to locate / navigate “*
- *“improve your search menu. unless you know the exact year an artist participated, you can't find them on the site. have an artist directory.”*
- *“[it should let] you search by words or dates of my own choice”*



➤ Clean up dead links

- *"Events pages are not chronological, nor do they link properly so booking events is difficult. They also lack images which would make them a bit nicer."*
- *"Many links go to dead sites. Navigation is not intuitive at all. The structure of the website makes it clear to understand what the organization is as a whole."*

➤ Design for Mobile

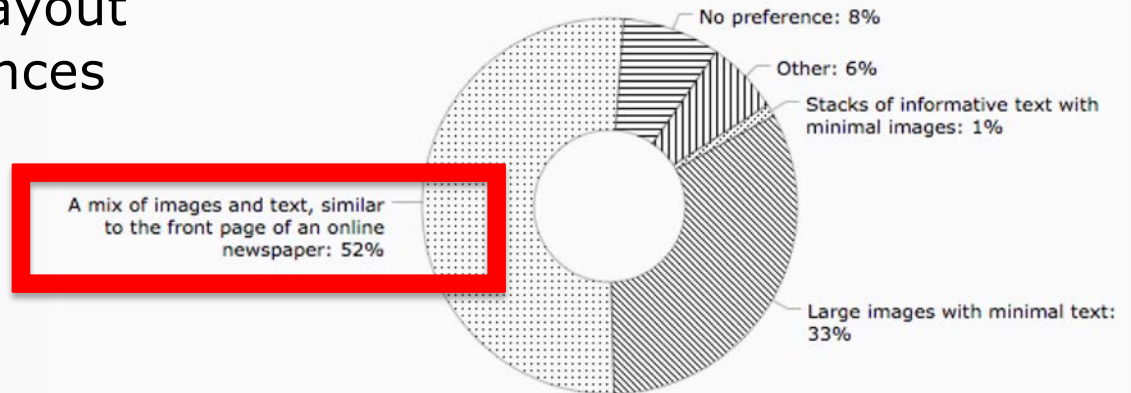
- *"not built for mobile"*
- *"[the mobile site] doesn't only look antiquated but it seems like the designer took the desktop version and just scaled it down to fit a mobile device screen (the images are tiny, the text is hard to read and links are almost impossible to tap on without tapping something else by mistake) I always have to zoom in before tapping, which is not ideal."*
- *I generally look at websites on my phone, so I respond well to websites that look good on the go, and also ones that feature lots of video."*

➤ Incorporate creativity in the layout

- *"your site doesn't reflect the performative nature of your org at all. . . I would propose that the website itself should behave as a performative piece of art. There are multiple examples, some of them include full video backgrounds (which I think would be a great way to feature artists works and make it more relevant). Others are just very creative and disrupt the general placement of sections (some people may consider this a horrible UX approach, but I think there's a lot of room to go outside the usual structure of websites while still having a fully functional site). Others are just your usual sites but used in a more creative way, e.g., <http://raquelsdreamhouse.com/>"*
- *"Would like to see art online - even commissions for the website, viewer experience from our phones "*

When you land on a webpage, what do you prefer to see?

➤ Visual Layout Preferences



Additional Responses:

- *e-flux has a great website!!!*
- *i prefer to see large text of categories to which i can click and see the specific content i wish.*
- *A mix of images and text with very clean lines (i.e. not like a newspaper but like an art gallery)
Grids not masonry*
- *Some kind of visual hierarchy to guide my eye, I don't have a preference for whether that is created through text or image*
- *Large images with minimal text and video*

- *“Something really innovative that's not a typical site”*

- *“experiential interactivity would be smart. Created by artists. Digital art too - for you.”*

- *"Would love to see the website open up with a full screen video. Then I would love the first information to be any news or magazine articles.*

42%

said that the website expresses the wide range of content and projects produced by Performa

33%

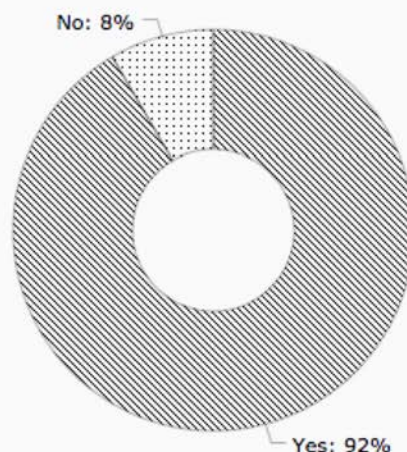
said somewhat &

25%

said that it does not express this.

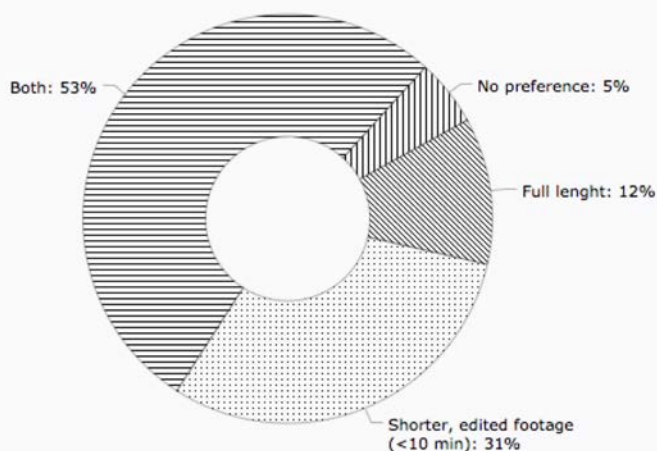
While there were mixed opinions on whether the website expressed Performa's creative output, many suggested incorporating more creative elements to the web design itself could better reflect the organization's overall mission.

Would you be interested in a website that offers full length performance documentation and films?



➤ Archival Video

When you are watching video documentation of a performance, what do you prefer to see?



- *“Some types of performances don't look so good in just a few still images.”*
- *“More videos of past performances would be great!”*
- *“I would love more access to video content”*
- *“An international **FREE** channel that could allow anyone to send -receive performances. Something like a Performance You Tube”*
- *“I would love for Performa magazine, and the website in general to be able to embed video”*
- *“i would not be interested in audio archives of past panels and talks so much as video archive of them.”*

3. LOOKING BEYOND PERFORMA

There was overwhelming support for initiatives that would document the world of performance art not only limited to Performa-affiliated events.

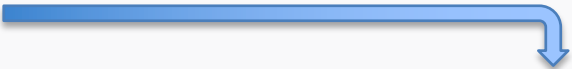
90%

said they would like the website to be a primary source for global performance news, commentary, and critique

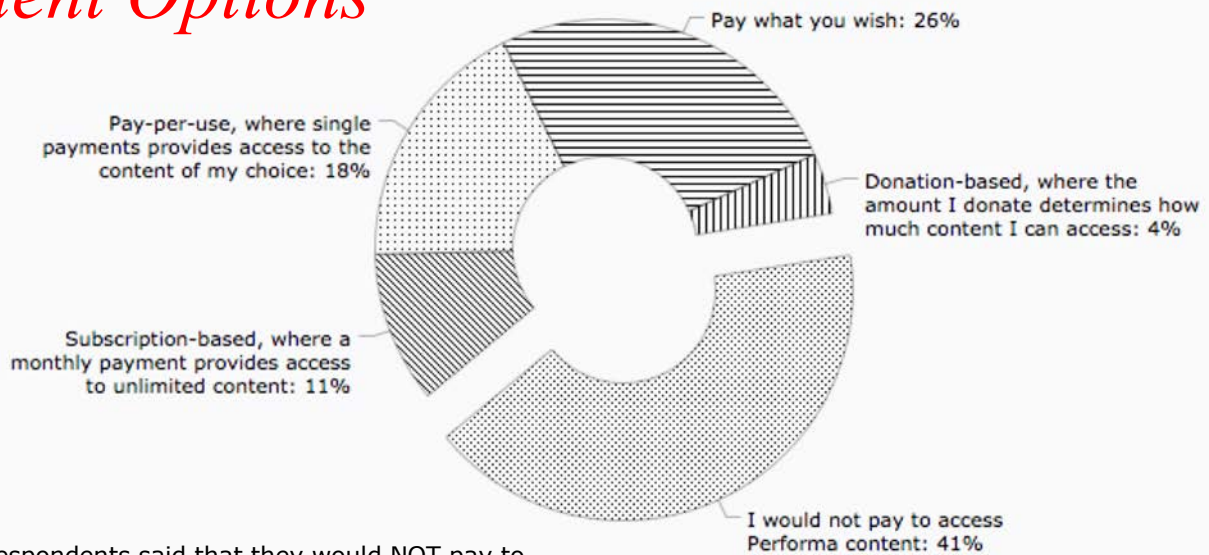
- *I would also like to see highlights about people within the industry. The article about Adrienne Edwards was amazing and rarely do I see Black women in such incredible positions within highly accredited institutions. Having more articles that feature people every once in a while would be nice.*
- *Love all the ideas listed here, if it gathered performance information in real time throughout the year/globe, I would defiantly visit More and if it had good video documentation of past performances or interviews I would also watch these*
- *"It would be wise to be a central source for all information pertaining to performance, in which case I would definitely look at the site much more regularly."*
- *"i like those 2nd two ideas [incorporating a calendar for performance-related events and a primary source for performance art news], but maybe they are best part of a 2nd site?"*

86%

said they would like the calendar to be regularly updated with performance-related event listings.

- 
- *"I think it is impossible to be comprehensive in this regard - and whatever is excluded immediately becomes politicized. Unless you are thinking of something like e-flux - where people pay to have their work listed and promoted by Performa. In that case, as long as it transparent = YES. It could encourage institutions to invest more in the work they do to present and support performance/live art."*
 - *"Including event not related to Performa seems like a rabbit's hole to me. How would you choose? There is so much happening worldwide. It would possibly turn into an endless list and overwhelm people"*

4. Accessible Payment Options



Many of the respondents said that they would NOT pay to access Performa content. They also expressed interest in Performa implementing free features on the website.

An additional 30% preferred optional/donation-based payment plans.

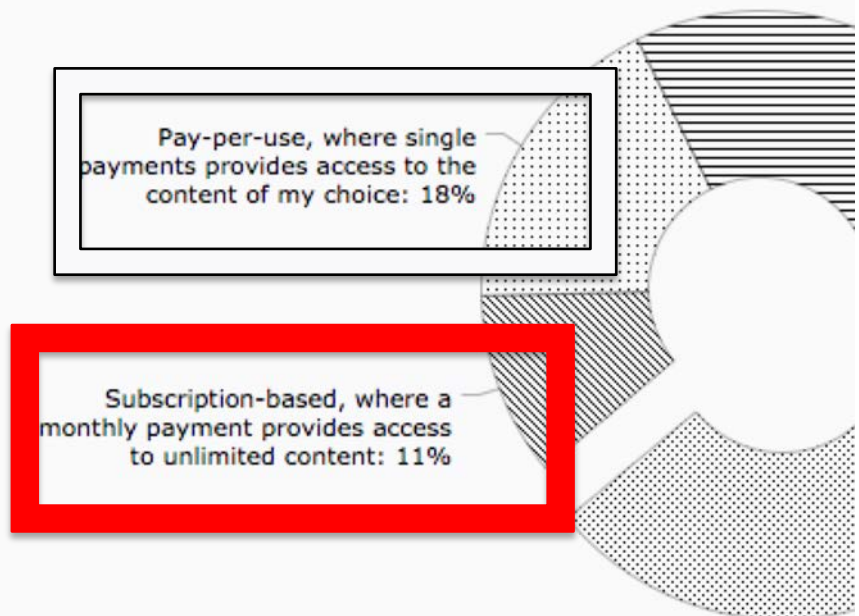
Overall this means a majority (71% Performa's audience is against any i pay wall to the organization's conte

Of the respondents who said they would be willing to pay a mandatory fee to access content, more opted for a pay-per-use arrangement.

47% said they would prefer to **rent** the content at a lower price.

6% said they would prefer to **purchase** the content to keep.

47% said that it would **depend on the quality** of the content, if they rented or purchased.



Of the fewer respondents who preferred subscription plans,

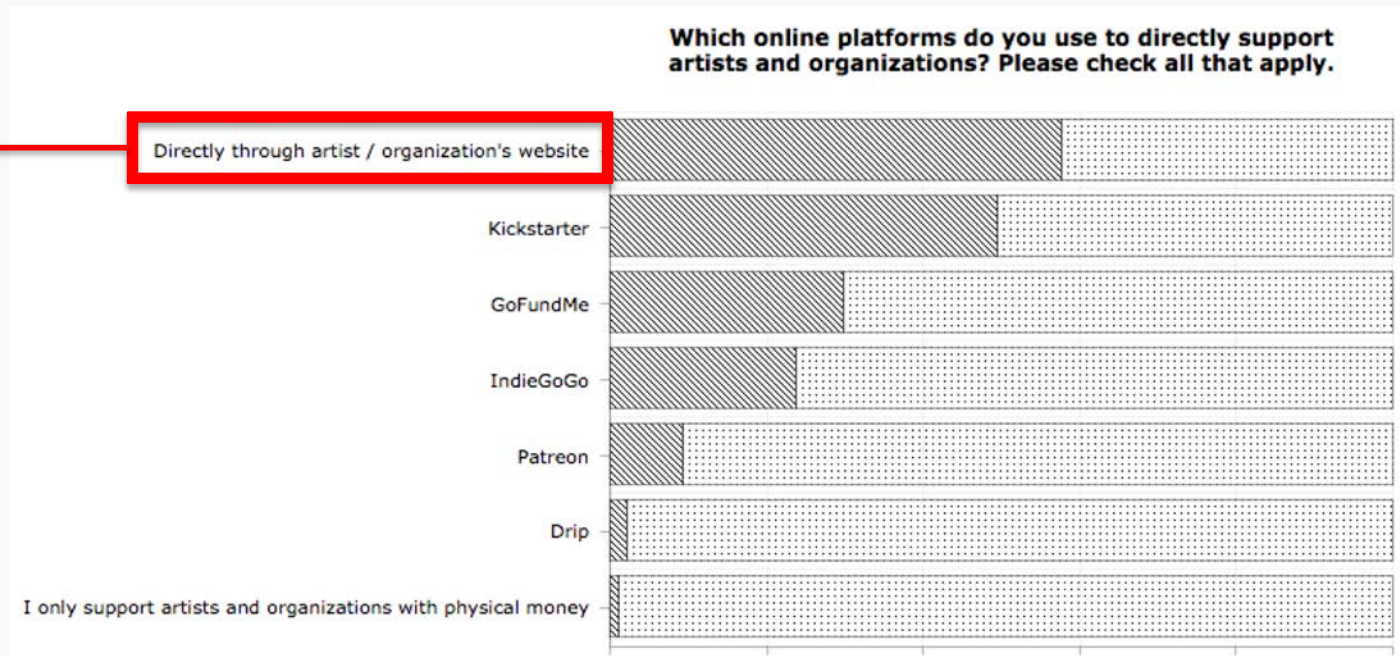
70% said they would want it to be a monthly subscription:
On average, they thought that **\$13/month** would be reasonable.

(The most anyone was willing to pay was **\$25/month**)

vs. **30%** who wanted a **yearly subscription**.
On average, they thought that **\$33/year** would be reasonable.

(The most anyone was willing to pay was **\$70/year**)

Preferences for crowdfunding platforms seemed to correspond with the respondents' preferred payment methods:



When it came to preferred platforms, **respondents tended to prefer sites that allow you to donate flexible amounts at any time** (Kickstarter, GoFundMe, IndieGoGo).

The most popular crowdfunding site – Kickstarter – **offers tangible rewards for pledges** (IndieGoGo does as well).

Respondents were less enthusiastic about sites like Patreon and Drip, which are subscription based.

Overall, however, the number one preference was donating **directly to artists** through their personal websites, instead of through a third party site.